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DESIGNING A MYSTIC WRITING PAD AFTER AUSCHWITZ:
DANIEL LIBESKIND AND PETER EISENMAN

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FIG. 1 THE GARDEN OF EXILE FROM JEWISH MUSEUM BERLIN

FIG. 2 THE MEMORIAL FOR THE MURDERED JEWS OF EUROPE, BERLIN

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DESIGNING A MYSTIC WRITING PAD AFTER AUSCHWITZ: DANIEL LIBESKIND AND PETER EISENMAN

ARCHITECTURAL CRITICISM

BERLIN MEMORIAL

EISENMAN, PETER

LIBESKIND, DANIEL

WRITING PAD

In an attempt to revisit two architectural pieces of commemoration designed by two influential architects, the Garden of Exile by Daniel Libeskind and the Memorial for the Murdered Jews of Europe by Peter Eisenman, it is worthwhile to recall Sigmund Freud's 1925 essay "A Note Upon the 'Mystic Writing-Pad'". This paper elaborates on the association between writing and memory and introduces how these architects use topography while placing gigantic rectangular blocks as a peculiar analogy to Freud's technique per se, that is, 'writing on

a surface.' This argument opens up the discussion on the longitudinal cross-sections and the experiential qualities of these projects concentrating on their particular internalization of memory and time. Then comes Walter Benjamin and his notion of allegory into the picture to claim that Libeskind's concept of 'reading the note' may differ from Eisenman's in a reasonably crucial way. The latter's architecture expands the idea of memory and its further functioning and places it in the realm of allegorical experience.

INTRODUCTION

“If I distrust my memory – neurotics, as we know, do so to a remarkable extent, but normal people have every reason for doing so as well – I am able to supplement and guarantee its working by making a note in writing” (Freud, 1925 /2001/: 227). Having a mnemonic device to aid one in the process of remembering or memorizing things is what the short “note” by Sigmund Freud depends on, first time published in 1925. “In that case ...” adds Freud, “the surface upon which this note is preserved” behaves like a “materialized portion of my mnemonic apparatus”. The father of psychoanalysis and one of the most influential thinkers on memory studies in the early twentieth century then gives two technical procedures that can make his apparatus work: using a sheet of paper holding the writings permanently, or blackboard-like surface that keeps the writing for a certain amount of time. In the first option, “the surface will preserve intact any note made upon it for an indefinite length of time”. So that one will possess “a permanent memory trace”. When the sheet has been completely filled, it must be substituted with a fresh one to prevent the collection of “traces”, which may become overwhelming.

On the other hand, “if I write with a piece of chalk upon a slate”, Freud claims, “I have a receptive surface which retains its receptive capacity for an unlimited time and the notes upon which can be destroyed as soon as they

cease to interest me, without any need for throwing away the writing-surface itself” (227). But in that case, one can never preserve a permanent trace. Freud concludes that the devices we use for memory cannot sustain “unlimited receptivity and maintenance of permanent traces”; we have to erase recorded notes or refresh the receptive surface. The Human memory, however, expresses or reveals the dual capacity; although susceptible to change, memory traces do last for long times; and yet it seems that there is always space for new – consciously or unconsciously recollected – traces. For him, these two devices are incapable of representing the memory.

Instead, Freud offered the “Mystic Writing-Pad (*Wunderblock* in German)”, a thin two-layered sheet edging a wax slab underneath. The upper layer of the cover is a transparent sheet of celluloid, and the lower layer is translucent wax paper. When one writes/draws using a stylus, the upper surface reveals a series of black lines so the note becomes legible. The black lines disappear when this surface is lifted from the other two. The traces of the writing that have been drawn remain on the wax surface, and the indentations made by the stylus remain present. “Similar to human perceptual apparatus”, the “Magic Writing-Pad” provides both an “ever-ready receptive surface and permanent traces of notes that have been made upon it” (228). Thus, there are infinite possibilities for writing and rewriting on top surface, and ‘magically,’ the traces of these writings will be recorded by the same apparatus as a series of superimpositions inscribed on wax.

Freud’s hypothetical structure of the mnemonic apparatus has provided multiple reactions in various humanistic disciplines (Eng, 1980; Clough 2000; Verhoeff, 2009; Petersen, 2011; Diduck, 2011). For architects, this metaphor has offered a magical surface that spatially compresses complex, often non-sequential, temporal marks (Eisenman, 1998; Gandelonas, 1998; Alberro, 2004; Zografos, 2019). What is vital in this short “Note” is that memory operates by inscribing, reflecting the ancient seal imprint metaphor.¹ Thus, remembering, for Freud, highlights the interpreting role of an informed author who is often confronted with a quasi-visible or an invisible underwriting rather than a blank page. The visual effect of two or more simultaneously present texts constantly creates a challenge each time s/he writes a new note. Transposing this onto architecture, designing

¹ In *Theaetetus* (191c-d), Plato introduces the ‘seal imprint metaphor’ that explains memory as a wax-block on which our perceptions (memory-images) are imprinted just like the imprints of a seal. For more information, see Chappell, 2017: 399.

a memorial can constitute designing a magical surface for “making a note in writing” in Freud’s terms. In that, the terrain becomes the already-written common ground on which the architect ‘adds’ new layers ‘to remember’ so that the ground presents the simultaneity of multiple material expressions, both visible as well as invisible, yet formative.

The deconstructivist generation in architecture has inherited this order of things and applied it, particularly in monuments and memorials related to social traumas. Mainly under the influence of Freud and Foucault, they arranged architectural works as fragmented, layered, and unstable – especially searching for “a fractured sense of the subject, the social, and the historical” (Foster, 2010: 136). In fact, in his seminal text on architectural diagram, Peter Eisenman literally refers to Freud’s memory tool to formulate his own theory of diagram, that is “a series of surfaces or layers which are both constantly regenerated and at the same time capable of retaining multiple series of traces” (1998: 29). For him, a writing-pad-like diagram was a tool to expand the field of architecture into more conceptual terms. What is important for the purpose of this paper, however, is to shift the focus from the surface of the diagram to the architecture itself. Effectively placing memorials on the front row, it argues that the architectural characteristics of the mystical writing pad can be better comprehended in two commemorative projects: the Garden of Exile as a part of the Jewish Museum Berlin, designed by Daniel Libeskind and completed in 2001 (Fig. 1), and Peter Eisenman’s Memorial for the Murdered Jews of Europe, ceremonially opened in 2005 (Fig. 2). Giving the writing surface a certain depth, these two influential architects have designed a *Wunderblock* to write down the ‘memory’ of an “immeasurable and unsharable burden”, as Libeskind puts it (Libeskind, 1992: 86). Like Freud’s Note, both projects emphasized the human viewpoint and the sensual experience of experiential juxtapositions of time, space, material, and memory, all regulating the force of the past in shaping the present. Each ‘architectural pad’ simultaneously becomes the place “where this memory has been deposited” so “reproduced at any time” (Freud, 1925: 227). As stated by Libeskind, “(the visitors) all are Berliners, were Berliners, and will be Berliners”, they should also find in it a shared hope, which is something created in individual desire (1992: 84”).

TWO ARCHITECTURAL AIDE-MÉMOIRE FROM BERLIN

The first project is a permanent outdoor installation for the Jewish Museum Berlin, titled the Garden of Exile. According to Libeskind’s official design proposal, the project is “between

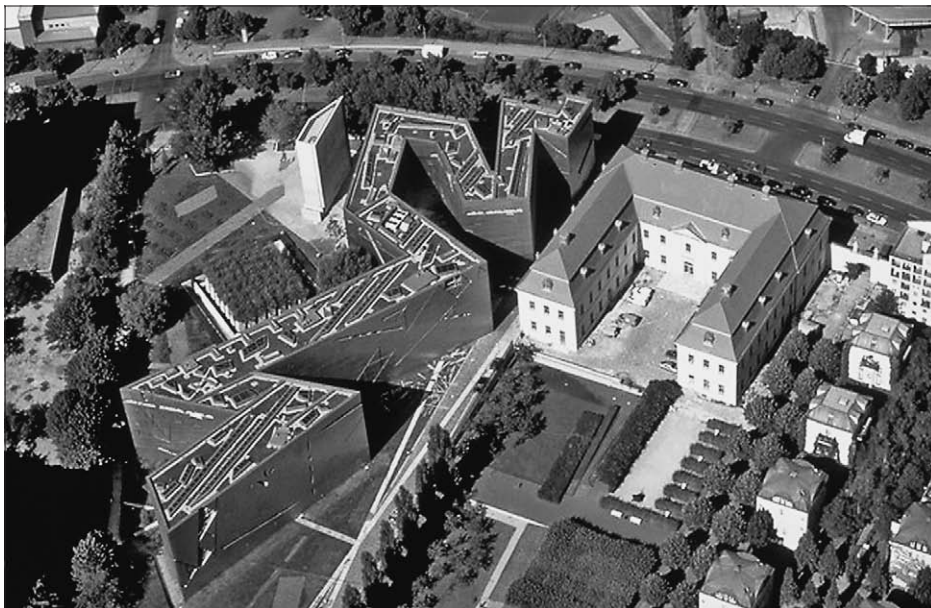


FIG. 3 THE AERIAL VIEW OF THE BAROQUE OLD BUILDING AND DANIEL LIBESKIND'S JEWISH MUSEUM BERLIN DESIGNED AS AN EXTENSION. UPPER LEFT IS THE GARDEN OF EXILE.

two lines of thought: one is a straight line, but broken into fragments; the other tortuous and complex, but continuing indefinitely” (1992: 86). To him, it is only possible to understand the history of Berlin by understanding the enormous intellectual, economic, and cultural contributions made by its Jewish citizens. In that sense, the meaning of the Holocaust had to be integrated physically and spiritually into the consciousness and memory of the city of Berlin (Libeskind, 2001). Following these initial thoughts, the architect designed three subterranean axes intersecting in the lower level, each represents one of three realities of German-Jewish history. The first and longest axis, the “axis of continuity”, begins in the existing Berlin Museum Building as the new addition has no entrance. Visitors access through an underground passage and the axis resumes via a long staircase steeply upwards (Fig. 3). Visitors reach the exhibition floors from these stairs, where the permanent exhibition will provide an overview of the past and present of Jewish Germans. The second axis, the Axis of the Holocaust, is a dead end, leading to the Holocaust Tower left in bare concrete. It is neither heated nor insulated and remains cold and damp even in summer. During the day, light falls inside this area through a single high, thin window slit. The noise from the street is audible, but the outside world is out of reach.

The only way out of the new building is at the end of the third axis, the Axis of Exile, leading out into the Garden of Exile. The corridor leading to it rises with walking. Daylight is visible at the end of the corridor, which grows continually narrower. The walls are slightly slanted, and the floor is uneven. A heavy door



FIG. 4 THE AERIAL IMAGE OF THE 2,711 CONCRETE SLABS WITH VARIED HEIGHTS

leads to the Garden consisting of 49 concrete pillars or stelae – a Greek term for a slab or upright stone used as commemorative markers in ancient times. Seven meters high, the monolithic pillars rise out of a 7-by-7-meter square plot, each spaced a meter apart. The whole garden is on a 12° gradient, and the slanted columns raise perpendicular to this tilted floor. They are arranged in a square of seven rows of seven pillars (Sodaro, 2013). Forty-eight columns are filled with the earth from Berlin, signifying the birth of the state of Israel in 1948, and the forty-ninth, at the center, stands for Berlin and is filled with earth from Jerusalem (Young, 2000: 18). Olive branches grow from the pillar tops, forming a green canopy over the garden.²

Libeskind has been a longtime friend and collaborator with Peter Eisenman. Eisenman has expressed his admiration for Libeskind's work (Eisenman, 1992: 120). However, he also criticized some of Libeskind's designs for being too focused on symbolism and narrative (Dorell, 2004). Thus, the latter's haunting monument constitutes a comparative case study for representing a sort-of-similar but different architectural response to commemorate the millions of Jewish lives lost in the Holocaust, a phenomenon to which I will return in the concluding remarks.

Completed and opened to the public in 2005, Peter Eisenman's Memorial for the Murdered Jews of Europe is located in central Berlin, on the site of the formal ministerial gardens (Fig. 4). The project is remarkably also a field of

stelae, more precisely, a field of 2,711 high-quality concrete slabs of varying heights, arranged in a grid pattern over an area of approximately sixteen-thousand square meters. They are arranged in 54 axes from north to south and 87 axes from east to west. The pillars are 95 cm apart, allowing only individual passage through the field. The paths are paved, and 180 lighting units are sunk into the ground. Forty-one trees on the site's western side lead visitors from the famous Tiergarten of Berlin.

The Memorial conceptually symbolizes the instability that exists within what appears to be a system, two undulating superimposed grids fading away over time. Eisenman sculpted the flat site into rolling contours so that the stelae's different heights were exaggerated, then tilted them from 0.5 to 2 degrees in two different directions to maintain an overall unity of a level top (not slanted) within this dynamic constructed topography. Below ground, in the southeast corner of this installation, a Place of Information is designed as a big underground exhibition area and lecture rooms. One can see the stelae of the field from this space, provoking a constant state of reflection and contemplation once inside. The monument is designed to create a sense of disorientation and unease as visitors walk through the maze of slabs on uneven topography. It creates optical illusions, with the slabs appearing to slope in different directions, adding to the sense of confusion and discomfort. The stark and cold concrete slabs evoke a sense of isolation and emptiness, which led to its public reception as "a graveyard for those who were unburied or thrown into unmarked pits" (Brody, 2012).

The common ground that holds these two 'architectural notes' together is elaborating a theme of repetition with displacement by using abstract pillars, gridded plans, and rolling terrain to create a powerful kinesthetic, tactile, and visual experience. These architects "note down a memory", representing the hiddenness of the event but not in a way causing displeasure. Moreover, these 'notes' are not private archives; they were built in most public places, so anyone interested can "reproduce it at any time", as Freud would have put it. Inextricably tied to this question of bodily engagement and public presentation are the issues of memory and memorialization, the nature of mourning, and the passage of time. All things considered, the way of responding to these questions by creating layers for different temporalities is these architects' salute to Freud's magical *aide-mémoire*.

² Amy Sodaro (2013: 85) refers to the use of greenery growing out of stone as an influence to Andy Goldsworthy's *Garden of Stones* installation in Museum of Jewish Heritage.

THE ARCHITECT-AUTHOR WRITING BETWEEN TWO SURFACES

For Libeskind and Eisenman, the only way to be able to write down the memory of this horrible act is to design a specific writing-pad. Like the mystical one, these two projects can be interpreted as a series of constantly re-generated layers capable of retaining multiple traces. Both projects are between two surfaces with different tectonic qualities. In Freud's terms, the upper layer which receives the actual stimuli is the dual paper covering where the celluloid sheet is "an external protective shield against stimuli whose task is to diminish the strength of excitations coming in". The layer underneath the protective shield represents "the system of perceptual consciousness". In the Garden of Exile, the top plane created by the upper levels of the columns constitutes the celluloid sheet of paper, while the ground plane forms the pad (Fig. 5). The outer layer where the original writing takes place, in fact, is not transparent as suggested by the magical pad but veiled by the planting growing out of the pillar tops. This particular volume's potential porosity and heterogeneity is too loose to be interpreted as an additional layer above the first one. Instead, it is combined with the top plane and creates a dark writing surface where one cannot read his writing or what is written unless the traces in the wax paper have been seen. This writing-pad is designed for the Holocaust, allowing one to write with a dark stylus on a dark surface – no need to see what to write as it is already known. The darkness of the planting suggests that only through an already-defined consciousness can one allow the other to "note down the memory" of such a disaster. Only through a semi-transparent veil can the remnants of history make sense. The wax paper underneath is the light where the script became legible, and the darkness will be read here, the darkness that the readers of this note will articulate. This layer in Libeskind's writing pad gains depth and behaves like a wax volume rather than wax paper. Put differently, the "layer which actually receives the stimuli" is spatialized and turned into a striated atmosphere that will transcribe the writing.

Despite the difference in scale between this Garden and the Memorial for the Murdered Jews of Europe, it is still possible to point out similar design ideas. The pillars in Eisenman's monument form the upper plane at eye level and stretch between two undulating grids. Although the difference between the ground plane and the top plane may appear random and arbitrary at first, a matter of pure expression, this is not the case. All planes are determined by intersection of the voids on the pillar grid. A field of calculated instability



FIG. 5 THE TILTED CONCRETE STELAE AND THE VEGETATION GROWING WITHIN

has been created in the way these two systems interact. The relatively steady, gradual change of the upper plane contrasts with the rolling topography under the feet of the observer (Fig. 6). Thus, the top plane constitutes the transparent upper sheet covering a translucent wax volume with an undulating wax slab underneath.

These two gardens of pillars, understood as a stratum of superimposed traces, offer the possibility of opening up the visible to the articulated, to what is within the invisible. In this context, the experiences, if not the wanderings of visitors may reveal the key to the analogy that this paper made in order to claim that for these two architects, the only way of making a note of this horrific memory was by designing a memory-specific writing pad that operates between two magical surfaces within multiple temporalities.

THE VISITOR-READER EXPERIENCING THE UNSTABLE WRITING-PAD

In the Jewish Museum Berlin, Libeskind has built several claustrophobic spaces along three axes, so visitors are never where they think they are. They know that the door at the end of the corridor should lead them outside, but the compact arrangement of walls does not allow them to breathe fresh air yet. The site slopes steeply from the entrance alongside cold grey surfaces. When they finally reach outside to the Garden, the height and proximity of the concrete columns make the

FIG. 6 THE VIEW ALONG THE PATH BETWEEN CONCRETE STELAE MOVING FROM OUTSIDE TO INSIDE





FIG. 7 THE VIEW LOOKING UP FROM THE GARDEN OF EXILE

trees unobtainable. However, the green covering the sky creates an imaginary cloud and isolates the visitors from the outside (Fig. 7). Moving through this environment is difficult without familiar horizontal and vertical reference points. Only a glimpse of faraway buildings is level in this new world. Rhythms of spatial compression and release characterize the architecture of Libeskind's writing-pad. It creates an interplay of perspective and close-up where the Gestalt between columns directs one's attention to the scale of the columns, and thus the columnar organization performs an interplay of tactile and optical illusions. Simultaneously, the sloping ground is disorienting and makes one feel nauseous, like being on a boat – a physical sensation of how unsettling it is to be culturally adrift/in exile. It is also an appropriate metaphor for what Libeskind calls the “shipwreck of history” (1990). Moreover, the Museum and this garden speak to visitors kinesthetically, and wandering bodies feel a deliberate sense of rootlessness.

In Eisenman's case, the Memorial looks like a concrete garden with blurred borders, as the stelae on the periphery are barely centimeters in height. No main approach or portal leads one to the Memorial. All four sides of the city block are open for 'readers.' As one enters the narrow paths between slabs, the ground gradually starts plunging, and the stelae become well over his/her head. The repetition of the same elements and the dramatic changes in height creates a severe displacement, and one cannot even locate his/

her entrance spot. As the reader continues to walk without knowing where to end up, the ground rises and falls in a random undulation. The pillars towering above cut off any vision of the horizon or any clue about life in the city.

One path looks like another; a sense of direction is impossible to maintain. Within this crowded forest of stelae, one sees other people passing in and out of the vision as they trespass the Memorial's paths. Based on how fast they enter and exit one's vision, people become characters with different clothing/colors operating in this system (Fig. 8). Thus, a way to memorize any one of these paths might be to record one path with a character seen there. However, as everybody is moving, all the paths are also moving. While these characters become abstract bodies, the reader still feels alone and disconnected from all others. This condition strengthens the uniqueness of the reading, one person, one note, one point of view. Though the *raison d'être* of the Memorial is a public note, the person who wants to reproduce it is now alone and can rewrite her/his memories individually. Being alone within a crowd is the feeling created by the magical writing-pad. When leaving the Memorial, if the visitor looks back on the field of stelae, s/he will see a completely different visual portrayal of the site. Now, the shades and shadows demarcating the differences in depth, colors carried by bodies against the cold 'grayness' appearing and disappearing, variations in angles and slopes, and the undulating top plane mimicking the horizon are all in one's field of sight. Appearing the same at first sight, now, the slabs are of varying heights, with degrees of slant, shading, color, and reflection. One may never be able to walk the same path and feel exactly what s/he felt in another 'reading' because each experience is as individual as each slab in the field of 2711. However, this sensitive memory is so horror-laden and multifaceted that whenever one enters the forest, the uncanny will show another face of its. More than that which is seen or which is present, it is no longer entirely a mere representation or an illustration of the past. Instead, readers' experiences can be a re-presentation of this

³ Peter Eisenman's theory of the architectural diagram is heavily influenced by Derrida. In his essay, “Freud and the Scene of Writing” (1978), Derrida questions Freud's choice of the writing pad, which is a writing machine, as a metaphor to represent the functioning mechanism of the unconscious. For Derrida, a mechanical machine, although a child's toy, will always fail to characterize the psychical apparatus and cannot be used to record phonetic signifiers. While acknowledging Derrida's reading of Freud, this paper limits itself with the use of the *Wunderblock* precisely as an architectural analogy for the simple act of 'building/writing neutral concrete blocks on earth's surface/writing pad' to make people remember.

⁴ Walter Benjamin's theory of allegory is a rich concept and has a rich area of scholarship, as it allows for the ex-

intervening apparatus called memorial. In this sense, the architecture of memorial is the potential space for writing a personal note about a chosen event.

As such, the main concern that these memorials address is acting as an agency that focuses on the relationship between an authorial subject, a receiving subject and the memory apparatus; it is the strata that exist between them. The memorizing process will only run with some psychical input from a subject. The subject should first write, then go back and read the note because the note cannot be “reproduced” from within the memory. According to Freud, only the subject can reconstitute the past; the note does not do so. He argues, “there must come a time where the analogy between this apparatus and the prototype cease to apply” (1925/2001: 230). In these two memorials, the “spatial note” becomes rational and mystical, a strange superimposition of the two. Hence, the act of reading is performed through visitors’ wanderings. The wax slab/ground surface and the cover sheet have already been separated to erase whatever was written without losing the initial writing – and the architects let the readers into the zone of countless readings. Both architects designed the way how visitor recollect the memory; they designed the space of the memory and then stepped aside to allow every individual to experience the pad and read his/her own note about the shared trauma. In that sense, these memorials act like figurative representations of the function of the memory. However, each architect had a different way of representing this abstract notion.

CONCLUSION

It has been showed that the space of memory and the architectural act of writing has evolved in abstract ways in both Memorials, which in turn brings us back to Eisenman’s formulation of the architectural diagram. While analyzing the processes of the diagram, he refers to Derrida’s comment on the mystic pad’s temporal structure that includes Kant’s three modes of time: permanence,

succession, and simultaneity (1998: 29).³ The first one is the perpetuity provided by the role of wax. The second aspect is a sequential order orchestrated by lifting up the upper layer and erasing/writing/rewriting new notes. The last one is the specific condition of coexistence of the superimposed traces on different levels. Embracing these three modes of time, the architectural diagram presents “a discontinuous conception of time” and is thus formulated as an “interstitial condition between space and time” (1998: 29). For Eisenman, the diagram is not a generator to architectural form, “the diagram does not generate in or of itself” (Eisenman, 1998: 29). He never commented further on the translation from diagrammatic stage to architecture stage. Yet in our cases, the exact similar idea of temporality was involved in the architecture of the stela fields. The memorials function as an interface between the recollected event and the remembering subject. In the Garden of Exile, the stela grew to repress the primal desires and anxieties – indeed, to repress the “savage” past – which would return to haunt future generations. Trapped in its own fixed sense of time, however, its architecture did not allow for the return of the repressed, which entails a dynamic rather than static relationship between the past and the present. Here, memory as a trace of the past remains in the conscious mind within the present moment.

In Eisenman’s case, on the other hand, the architect calls for a constant change as the time of the undulating ground plane is perceptually and conceptually different from that of the top plane, which reaches zero and dissolves into the city fabric at the peripheries of the Monument. The Memorial underlines this distinction as such, thus creating a place of loss and contemplation as elements of memory. As with the mystic writing pad’s working principle, the unconscious/conscious mind is multilayered, each layer constituting a different relationship to time and memory within a subjective experience. As such, Eisenman’s diagram was literally translated into an architectural object that is sensed and experienced rather than just read. One can speculate more on Eisenman’s temporality based on bodily movement if we do not limit the analysis to Freud’s analogy but rather see Eisenman’s way of note-writing as designing an allegorical experience in Benjamin’s terms.⁴

The theory of allegory, as presented in *The Origin of German Tragic Drama* (1928), emerges from the playwrights and scenographers’ attempt to “merge the temporal dimension of the narrative word with the spatial extension of the allegorical image into a singular theatrical experience” (Osman, 2005: 122). I argue



FIG. 8 VISITORS ALONG THE PATHS

ploration of complex ideas and historical events through a symbolic lens. In many of his works, he used the term with associations that are at once political, philosophical, aesthetic, religious, and historical.

In “The Origin of German Tragic Drama”, Benjamin argues that allegory is a crucial element in the study of German drama, as it allows for the representation of complex philosophical ideas and historical events. Similarly, in his essays on the philosophy of history, Benjamin uses allegory as a way to critique historical narratives, arguing that it can reveal the hidden meanings and suppressed aspects of history.

For further studies, see Bloomfield 1972, Cowan 1981, Beiner 1984, Owens 1994, Koepnick 1996, Isenberg and Benjamin 2001, Osman 2005.

that the design and experience of Eisenman's Memorial operate in much the same way. In a more conventional setting, visitors would have immersed themselves in the Holocaust by trying to internalize the testimonies of the witnesses or by becoming a witness by visiting the camps, the gas chambers, the ovens, the burial sites, and other places of death and torture. However, Eisenman's highly orchestrated, cold, and timeless scenography of the stela field challenges the visual power of the one-point perspective of the reader/visitor. Throughout a walk within the Memorial, new viewpoints and moments of surprise appear as one moves. Wandering between the cold concrete changes her/his perception permanently as s/he now understands how the trauma might have impacted personal senses and hence, memories. In this context, the dense and traumatic memory of the Holocaust is set within a field designed to create a perspectival illusion constantly compromised by a series of moving subjects, plays of shade and shadow.

As explained by Benjamin, the body is very significant in the representational system in his work on allegory (1998: 166): "... in allegory, the observer is confronted with the *facies hippocratica* (death's head) of history as a petrified, primordial landscape". Without a relationship to the past that could illuminate its significance for the present, the memorials make the reader admire the past and the transitory nature of things. To Benjamin, the history that animated these things ran like lifeblood out of bodies, leaving behind corpses. The corpse figures as the allegory of history, as the sign of its decline. In both Libeskind and Eisenman, the stelae have become such corpses but in different terms. In contrast to the momentary mystical experience of the symbol tied to the aesthetic realm in Libeskind, allegory takes its part in Eisenman's Memorial. The latter does not reveal any absolute meaning. Instead, it embraces ambiguity in significant part because of its dependence on the visual.

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